

THE REMNANTS OF A LANDSCAPE PARK; WOODCHESTER PARK, GLOUCESTERSHIRE

By Oliver Bradbury

The Circumference of the walls round woodchester Park are said to be seven miles in Compass, being the largest Park in the County of Gloucester. Upon the Top or Highest pitch thereof is a place called the Rideings, from whence in a cleare Cereene Evening a man may perfectly see some part of fourteen Counties in England and Wales.

Able Wantner, before 1714¹

In recent years the extensive eighteenth-century landscape park at Woodchester, Gloucestershire, (once known as Spring Park due to the profusion of natural springs in the area) has been overshadowed by Benjamin Bucknall's rightly-celebrated Victorian Gothic revival mansion situated towards the centre of the Park. When the late David Verey described the mansion in his 1969 *Country Life*² article and for Sir Nikolaus Pevsner's *Buildings of England*³ series, he hardly mentioned the Park, at a time when the serious study of garden history was still in its infancy. One can make no claims for Woodchester as a great landscape park, but as an undisturbed haven of natural beauty, embellished by man, it is important due to the relative obscurity of the place, and that it has been in private hands for centuries. This article sets out, perhaps, for the first time, to give an introduction to the largest park in Gloucestershire of the early eighteenth century, when it was seven miles in compass. It sets out to redress the scholarly imbalance between mansion and Park. It also sets out to bring together the artists associated, however tenuously, with its development. Woodchester belonged to the Ducie family, who were, with the Guises of Elmore Court and the Berkeleys of Berkeley Castle, one of Gloucestershire's leading families in the eighteenth and nineteenth centuries. The family entertained, Frederick, Prince of Wales, in 1750, and King George III, in 1788 at Woodchester. Sir Robert Ducie purchased the Park in 1631, and his descendant Earl Ducie sold it in 1845,⁴ when the family decamped to Tortworth, Gloucestershire, where they built a large Gothic pile by S. S. Teulon in 1849-52.⁵

THE APPEARANCE OF WOODCHESTER PARK IN THE EIGHTEENTH AND NINETEENTH CENTURIES

It is not especially easy to picture Woodchester's appearance during the eighteenth and nineteenth centuries. There are no known paintings of the Park, although there is at least one of the Georgian mansion⁶ (Plate 1).

It is by an anonymous artist and is undated, but would appear to be a late Regency or early Victorian water-colour of the mansion in its



Plate 1. Anonymous Regency or early Victorian watercolour of the Georgian house and Park, which was replaced by Benjamin Bucknall's Gothic revival house started in 1854. Courtesy of Margaret Lister

parkland setting. It shows the house as remodelled by John Adey Repton, indicating that this view must date from between c. 1825-1846 - the latter date being the approximate year of demolition for the Georgian mansion. The house sits in a typically Brownian greensward running up to the mansion, but the sides of the valley are thickly clothed with foliage indicating an early nineteenth-century picturesque density of planting. Although not particularly discernible, in this print, is the Park's only extant folly, 'The Tower', smothered in woodland towards the top centre-right. Besides the painting, only two engravings are known of, but there are various maps, and various literary descriptions of the Park. Chronologically, the first engraving is by Humphrey Repton, and will be discussed later.

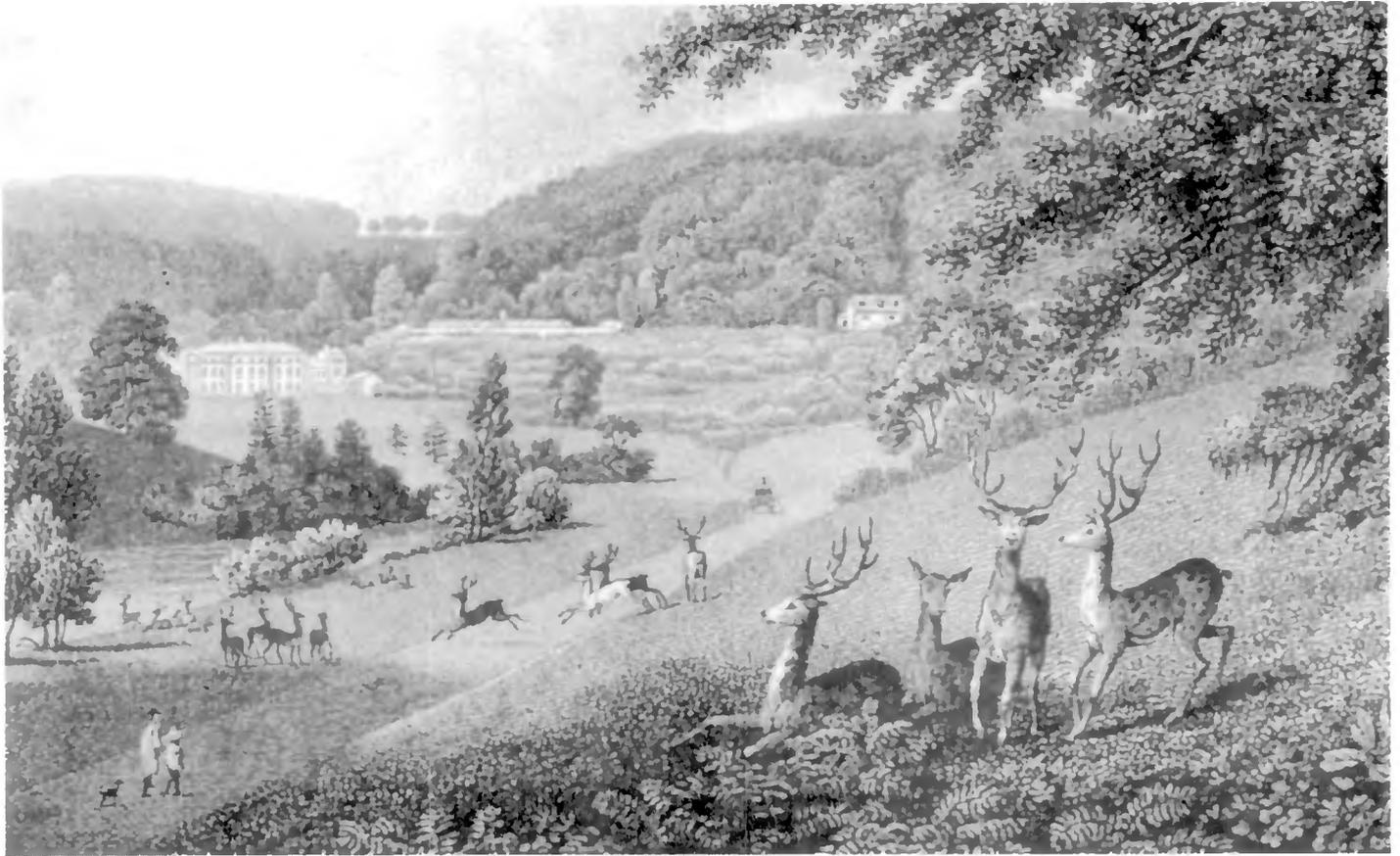


Plate 2. Spring Park. To the Right Hon. Thomas Reynolds Moreton Lord Ducie, inscribed by J & H. S. Storer, London Feb. 1st. Reproduction courtesy of Dr. Nigel Temple.

The second one dates from 1825⁷ (Plate 2). The 1825 engraving probably shows a rather idealised prospect of the Park. To the left, it shows one of the lakes and in the centre the track, which goes from one end of the valley to the other. The mansion is depicted as a substantial seat after Repton's alterations.

The 1825 view shows Woodchester at its peak before its gradual decline from the 1840s onwards.⁸ Depicted is the archetypal landscape park, nature luxuriant, but carefully contrived at the same time. The Park was stocked with deer for hunting, the engraving depicts deer gaily frolicking around. The depiction also shows the graceful landscaped slopes (originally trimmed greensward) of the valley on either sides of the lakes. Either side of the lakes was clear (indicating grassland) on the estate maps of 1782,⁹ 1859¹⁰ and even 1924,¹¹ but since then, much of the original landscape park has been lost due to considerable afforestation during the last century. A possibly unique Victorian (c.1870s?) photograph of the Park makes a worthwhile comparison with Brewer's 1825 view (Plate 3). The views are perhaps about fifty years apart but they were taken from coincidentally similar angles. The principal difference, of course, is the replacement of J. A. Repton's classically

remodelled mansion of c. 1825-30 with Benjamin Bucknall's Gothic revival mansion built between 1854-71.¹² It also shows the first of the six large lakes, which form the backbone of the Park. The one we can see is Brick Kiln Pond, apparently covered in thick lily.

Numerous county guides mention Woodchester briefly but Rudder's *History of Gloucestershire*, 1779, and Brewer's *Delineations of Gloucestershire*, 1825-27, are most useful for their more generous entries. In Rudder we find that:

Woodchester, Lord Ducie has a seat in this parish, with an extensive park, and very fine fish ponds. It is his Lordships usual country residence... in a very narrow valley, amongst large and lofty beech woods, and may be justly admired as a place of rural retirement.

Forty-six years later, Brewer's *Delineations*, tells us that:

The character of scenery in this extensive park is not much varied, but is romantic, fine, and highly picturesque. A lovely vale, several miles in length, of devious progress, and no great width, constitutes the principal feature in the domain. A stream, which formerly glided within narrow limits, is now artificially enlarged, and is seen from all the chief rides and avenues; in



Plate 3. Woodchester Park, Nailsworth. Victorian sepia photograph, courtesy of Dr. Nigel Temple

some places assuming the breadth and character of a river, in others shut into basins, and shewing the fashion of ages in which the Catholic families of old preferred a well-stocked fishery, however inelegant in outline, to all the graces of a meandering but unprofitable flow of decorative water. The hills by which this vale is closely encompassed, rise in a beautiful variety of shape and position: locking into each other; crossing at sharp angles; on melting in a graceful wavy outline, with most picturesque felicity of vicissitude. The house is situated in the vale, towards the centre of the park, and is screened, in every direction, by hills richly covered in wood.

If one is to compare the above description to the present condition of the Park, little has changed in 176 years. The 1843 sale particulars tell us with a generous dose of early-Victorian hyperbole that Woodchester Park is:

Luxuriant beyond description not yet yielding in its natural beauty to anything contemporaneous throughout England, a park which for its variety and beauty is not to be surpassed throughout the Globe wherein the woodlands scenery and ornamental waters are ever and anon contending for the supremacy here swell the vales the woods and prospects rise. The splendid grounds and magnificent scenery...

To begin the grounds are laid out in that perfect taste which knows how to wed nature to art without sacrificing her simplicity to the alliance and occupies a space extending over a

century before they arrived at perfection. There are miles of romantic walks and drives within this incomparable spot, and the cleverness by which the mountain tops are approached by the walks stealing gently and gradually through this beautiful scene, the fearful acclivity is overcome. It must be seen to be well appreciated; and when the task is accomplished, the views which present themselves are a reward greatly exceeded the fatigue by which it has been accomplished: and at the summit it would appear that the clouds were in connection with this fruitful demesne. Art is out of place, quite an alien to that which nature has

vouchsafed. To see and feel this in all its force the spectator must be along with nature. Embosomed in these splendid woods is seen the Ancient Castle erected at the suggestion of George the second. The River Severn in its irregular course passing through the valley forming a conspicuous feature, progressing in silent stillness except where "Bubbling runnels join the sound": or where the wind makes music in the sighing of the reeds, varying and improving the landscape until it will be left to beggar all description...

The Terrace Walls of great extent and importance are well imagined to improve the various Claude-like pictures which nature in its bounty has vouchsafed to Woodchester. A Temple adorns a different spot which overlooks The Italian Gardens and Fountains playing with ornamental water in the foreground; it would really bring to mind what may be likened to Elysium.

The 1843 description boasts two follies but there is no evidence of an 'Ancient Castle' or a 'Temple' on any of the estate maps. However, it does mention the so-called 'Italian Gardens' (and in so lending support to their existence).¹³

Oddly enough for a landscape park, Woodchester, has a dearth of follies, there is only The Tower, believed to date from c. 1720,¹⁴ which is lived in and so becomes functional, thus contradicting the true purpose of a folly. There is no mention of a grotto which would have surely lent itself well to the Park.

The earliest topographical documentation of the park is from Taylor's 1777 *Map of Gloucestershire*. Although the map is crude, it does show that the general shape of the park has not changed since. It is called 'Spring Park' and the house is labelled 'Lord Ducee'. The Tower is marked on the map. The only other building is 'New Farm', which became 'The Farm' on the 1782 map, 'Park Farm' on the 1859 map and 'Easter Park Farm' on a recent OS map. The most arresting feature of the map is a long stretch of water, which could be a river or a canal connected with a stream at each end, or four lakes (it is divided by three roads). It is probably a generalised depiction of what was there, but what it does suggest, is a continuous stretch of water before it was remodelled into six picturesque lakes, sometime between 1777 and 1782 (the next map). We know that some sort of canal existed before the lakes and this map lends weight to that argument. It also lends weight to the notion that Capability Brown (to be discussed), or someone unidentified, remodelled the waterway before 1782. The 1777 map also shows two mills on the waterway, which had disappeared by the time of the 1782 map.

The 1782 map is a map of the park *per se*. It was surveyed by a Stanley Gale and not by John Spyers as previously stated in various sources. However, Spyers was sent by Capability Brown in 1782 to survey the Park. The most striking feature on the 1782 map is a canal (completely separate to the lakes) to the east of the house.¹⁵ It does not appear on any other map, but if it did exist, it appears to have been between the mansion and Brick Kiln pond (the pond nearest the house). The present lie of the land near the mansion does not lend itself to a canal, but it could have been re-landscaped when the canal and the formal garden (on the 1782 map) were removed, perhaps by Brown. Attached to the canal at one end is a balloon-shaped pond. The canal might have been the centre piece of a formal garden like the one at Chatsworth. The Woodchester canal is surrounded by walks and there are some trees dotted around. Comparing the 1777 map to the 1782 map, would suggest that the water layout had completely changed within five years. The shape of the 1782 layout is the same as it is now. On this map and no other is a kitchen garden to the north of the mansion. It is in an orchard, which appears to be a clearing in the dense woodland on this side of the valley. If a kitchen garden ever existed on that

site, the remains must now lie somewhere underneath the hillside. The shape of the ponds and their associated names at Woodchester have not changed in 219 years. The position of the 'New Kitchen Garden' is the same as the present garden belonging to what is currently known as The Cottage. Other names have evolved since 1782, for instance 'Leays Wood' (below The Cottage) became 'Leaze Wood' on the 1924 OS map. Other names have disappeared since the eighteenth century.

By 1782 there was a mansion with offices, a formal garden, two kitchen gardens, farms, woods, orchard, lakes stocked with fish, meadow land and a brick kiln near the aptly-titled Brick Kiln Pond. This ensemble would evolve over the next sixty years. Some features would develop, others would disappear, like the canal and its formal garden, a kitchen garden and an orchard, but most of what is marked on the 1782 map is still extant. One of the most noticeable changes, if one could step back, would be a park less cluttered with trees, and more graceful parkland easing down to the waters. An 1824¹⁶ map of the Park, almost contemporaneous with the 1825 engraving, shows how clear the lakes were of woodland. This was probably the case up until the 1940s or even the 1950s of the last century.

ARTISTS ASSOCIATED WITH WOODCHESTER PARK

THE ROLE OF CAPABILITY BROWN AT WOODCHESTER

In 1782 Capability Brown visited the Georgian house known as Spring Park and subsequently sent his assistant John Spyers to make a survey.¹⁷ Brown might have visited Woodchester Park but there is no hard evidence of him ever working there. It would be reasonable to assume that very little landscape manipulation ever happened at the Park. There was little need to alter a naturally picturesque site and because the valley is rather narrow there was little room for major earthworks. The bottom of the valley is taken up with lakes and there is a small plateau for the mansion at one end. Brown might have removed the canal and the formal garden on the 1782 map - this would make sense as a picturesque response to the potential of the valley - as a garden in itself. Roger Turner, a Brown historian says, 'My own view is that

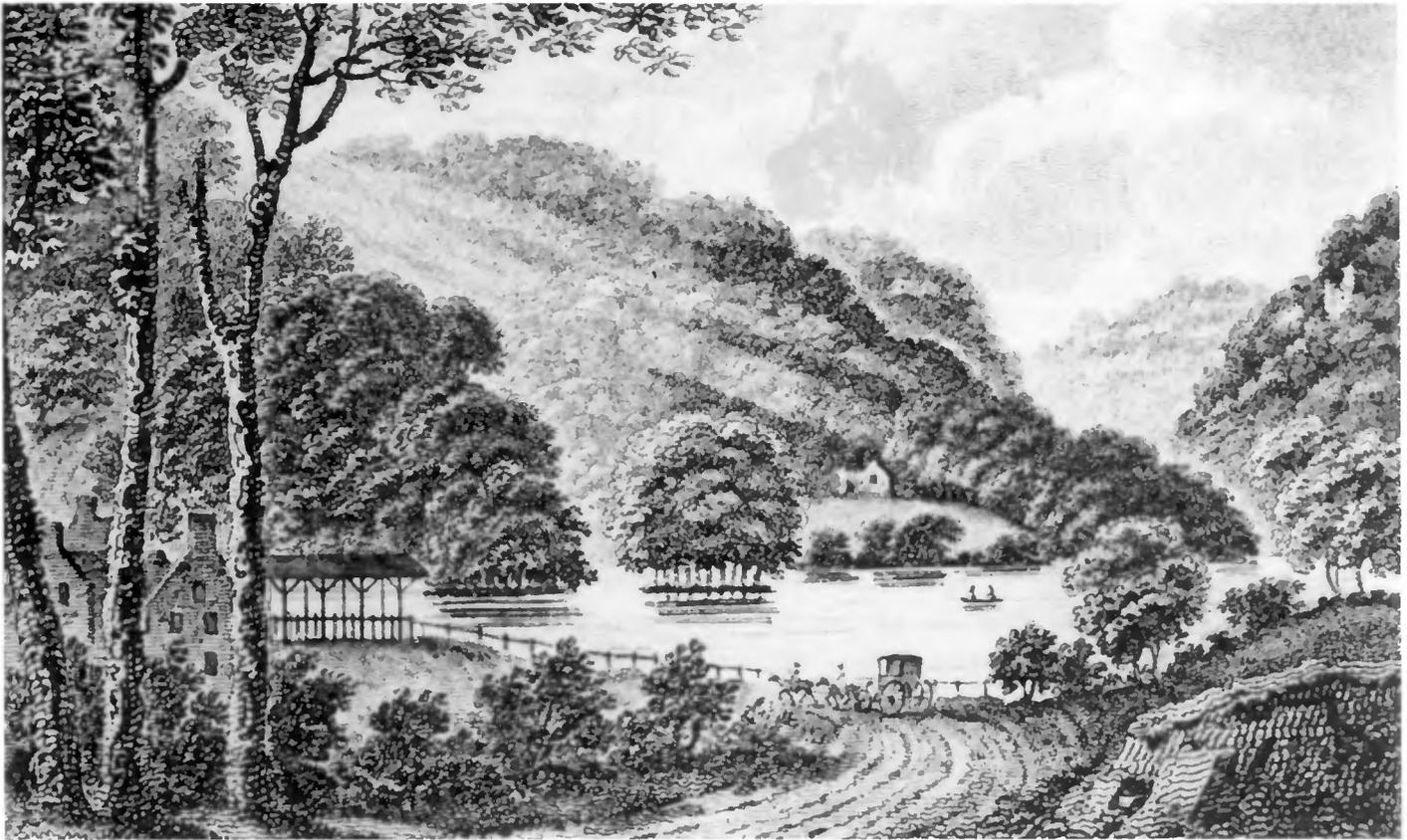


Plate 4. *The Entrance to Woodchester Park, Lord Ducie*; engraving by Humphrey Repton, 1809, from Peacock's *Polite Repository or Pocket Companion*. Reproduction courtesy of Dr. Nigel Temple. This has been previously reproduced in *Garden History*, (Fig. 7, p. 167), Autumn 1988

Brown could possibly have done some work near the house (the canal and formal garden was near the house) but the lakes show no sign of his subtle handwork, being fairly crude in outline compared with a Brown lake.¹⁸ In his monograph on Brown, Turner says that the lakes still have artificial but overgrown dams.¹⁹ All the maps, including the 1782 map, show that every end of the lake is straight - there still (2001) remain stone walls, which trim the edges. Brown might have constructed the dams so the lakes flow into each other. The lakes lose height from the western end of the valley to the eastern. Every book on Brown mentions Woodchester but very briefly. They all say he visited and that he sent Spyers to Woodchester, so one can conclude that he did visit, but probably did not work there because he died the year after in 1783.

THE REPTON QUESTION

Between 1825 and 1830 John Adey Repton remodelled the Georgian mansion, but the mansion alone, and not the grounds.²⁰ A couple of unexecuted conservatories designed by the Reptons have also been attributed to Woodchester.²¹ According to Dr. Nigel Temple, the only known and indisputable Reptonian connection with the Park is Humphrey Repton's

1809 engraving of 'The Entrance to Woodchester Park, Lord Ducie.' (Plate 4) and the fact that he wrote a letter from Woodchester to somewhere else.²¹

This engraving was the frontispiece and title page to Peacock's *Polite Repository, or Pocket Companion* published in 1810. Geographically as a view it is somewhat puzzling, but it is definitely a view of the eastern end of the Park. Despite being titled 'The Entrance', the view taken is actually some way into the Park and quite a distance beyond the eastern entrance lodge and gates, but in terms of the picturesque, the Park started at that point - before being a minor access road. The building depicted on the far left, behind the trees, would appear to be a mill depicted on many maps at the end of the Park Mill Pond. This building no longer exists, nor are there any remains, but there are the remains of a mill on the other side of the lake dam (out of picture view). This mill is depicted on many maps, but not on any from the 1924 OS onwards, so it must have been abandoned, perhaps since Victorian times. It has been suggested that the building in Repton's view is derelict but perhaps not as early as 1810. A sheltered walkway appears to emanate from the building, of which nothing is known, except that it looks fairly ornamental. Other puzzling features are what appears to be two islands on the end lake,

when in fact only one island has ever existed or been documented on other maps of the Park. The little building on the hillside on the far side of the lake is again a mystery. It looks like an ornamental cottage, perhaps a *cottage orne* of which Repton was a pioneer. There is a curious mass in the foreground of the right hand corner of the view, what is it - a grotto? In the top right corner amongst the woods is a rocky outcrop. Could it be, 'Embosomed in these splendid woods is seen the Ancient Castle erected at the suggestion of George III' as mentioned in the 1843 sale particulars for the estate? It is unlikely as there is no evidence for this 'Castle' ever existing. Repton's view of the park is intriguing and attractive but perhaps one has to be cautious due to a certain amount of artistic license on his behalf. It probably was embellished with a cottage, another island and so on, to please the patron, but one can see how the rugged and wild nature of Woodchester Park would have appealed to Repton's fashionable picturesque notions of the early nineteenth century. No 'Red Book' exists on Woodchester but Repton's view could still have been a proposal for his client.

THE SIR JOHN SOANE CONNECTION

Soanean connections with Woodchester are tenuous but in the 1983 *Christie's Important Architectural Drawings & Watercolours including The Sir Albert Richardson Collection* sale there were a couple of drawings in the catalogue of relevance to Woodchester.²³ The first drawing was a 'Design for an Observation Tower of Three Tiers and Cupola, for Lord Ducie: Plan and Elevation'.²⁴ The catalogue entry states, 'Traditionally associated with Tortworth: perhaps more likely to be for Woodchester Park, Gloucestershire'. Lot 81 is for a 'Design for a castellated Gateway, probably at Woodchester, Gloucestershire, for Lord Ducie: Elevation and Plan (recto); Elevation of one Lodge (verso)'. It is of interest as it is a rare Gothic revival design by Soane, but, nevertheless, these designs were never executed.

According to the Soane Museum, the Tortworth (or Woodchester) designs were never executed. The Museum also reported; 'Interestingly, Soane's Journal entries for the visit to Tortworth at the end of October 1796 show that, having arrived at Tetbury on 31 October he walked the five miles to Woodchester and back before dinner. The next day he went on to Lord Ducie's at Tortworth. There is,

however, no mention of Lord Ducie in connection with Woodchester.'²⁵ Why were drawings traditionally associated with Tortworth attributed to Woodchester at the 1983 Christie's auction? Christie's cannot shed light on this problem. Another artist possibly connected with Woodchester could be the astronomer-architect Thomas Wright who was a good friend and visitor to Matthew, 2nd Baron Ducie (1700-70).²⁶ Ducie subscribed to Wright's *Arbours and Grottoes* in 1755 but unfortunately Wright's journal cuts off after this date, and so there is no written mention of Woodchester.

WOODCHESTER PARK DURING THE NINETEENTH AND TWENTIETH CENTURIES

Towards the end of the nineteenth century a young boy²⁷ named 'Hughie' Jarrett, a descendant of William Leigh (the builder of the Victorian mansion), would stay at Woodchester with the Leighs between 1883-5 at 'The Cottage' - a sixteen bedroom house on the estate. His childhood correspondence, mainly to his father, has been preserved, and it paints a somewhat idyllic and informal view of Woodchester in the late nineteenth century. In response to the seasonal changes of the Park he wrote:

We found some snow drops on the lawn and primroses in the woods.²⁸ We went with Uncle Percy and Helen a nice walk in the woods and got some moss and primroses for Aunty Maggie.²⁹ There will be no skating this year I am afraid for the weather is very warm and the sun is shining brightly. Tuesday was your birthday so we had a great treat - We had a row in the boat; Thomas and I rowed - it was a nice sail. We pulled a lot of water lilies, and we saw a moor hen's nest with five eggs in it. Dagmar swam across the lake after us, and barked at the shadow of the sun in the water. Then we had tea in the boathouse. Some ladies were sketching in the Park and they had tea too... The seeds are coming up in our gardens, and the wild strawberries are nearly ripe.³⁰ Dagmar is at the Tower with Grimes... We all went to the boat house last Thursday and had tea there.³¹ There are lots of blackberries about the park and we go out often to pick them.³² We find in the park now lots of horse chestnuts and acorns and bring

them home to play with.³³ One day last week we picked up a basketful of walnuts in the old gardens and we got lots of horse chestnuts and Spanish chestnuts. The trees in the Park are very beautiful just now, the leaves are all sorts of colours, we pull them for the altar.³⁴ We had some honey from the bees in the garden for breakfast this morning.³⁵ Last Sunday it snowed all day till the snow was quite deep and all the trees were white but it is gone now so we had no sliding. I hope the lakes will freeze this winter... We saw the pheasants in the Park on Friday when we were going to Stroud the first I have seen here. There are lots of wild ducks about the lakes.³⁶ The ponds are quite frozen, and we are all on the ice every day.³⁷ There are no flowers out that we can pick; but we found a periwinkle and one or two primroses so Spring will soon be here I hope... Some cows in the Park got into the garden through a hole in the hedge and trampled down the ground.³⁸ Snowdrops and crocuses are out so Spring I hope is here.³⁹ Sunday Monday and Thursday have been very hot and some days of the week rainy so the cowslips and blue bells are out but not many so we leave them till there are a lot of them, then we pick as many as we like.⁴⁰ *And finally*; The puppies can run about the garden and when they see Miss Lynch they catch her fur coat and pull it about and when she goes in the park to feed Queeny she kicks out her hind legs at everyone that comes behind her. I hope there will be thick ice on the ponds when Bertie comes home.⁴¹

'Hughie' later perished in WWI. During the twentieth century the granddaughters of William Leigh sold the remaining 300 acres of the estate (including the mansion) in 1936 to Barnwood House Hospital, Gloucester (a mental asylum), but luckily, perhaps because of the war and its inherent unsuitability, the mansion was not converted, and so it was preserved in its now infamous half-built state. One of the more interesting twentieth century events is a near-forgotten speech given by Evelyn Waugh at the floodlit mansion on 6 June 1938 about the house and Park.⁴² Barnwood sold up in c.1955 and the Park was then used by a forestry consortium and the lakes for fishing. After WWII entrance to the estate was probably at its most prohibitive. This

was also a period of subdivision and asset stripping. However, the landscape park was pieced together again by the National Trust, who purchased the estate in 1994 with the purpose of opening it up to the public. They are carrying out a selective restoration programme in clearing the overgrown banks, sloping down to the lakes, of modern foliage and in so doing revealing mature nineteenth-century trees such as the Monkey Puzzle.

Woodchester is small beer in comparison to somewhere such as Stowe or Stourhead, where one can see the full manifestation of the landscape park movement put into practise. However, it has many of the hallmarks of the landscape park, but by no means all of them; no ha-ha, no grotto and a curious dearth of follies. It was always the Ducie's second home and so its fortunes fluctuated, depending on how popular it was with any given generation of the family.

Acknowledgements

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Notes

- ¹ 'Of Woodchester's Park'; unpublished notes towards a history of Gloucestershire, Bodleian Library M S. Top. Gloucs. c. 3, fol. 217a. Steven Tomlinson of the Bodleian Library suggests that they date from c. 1700-10. Wantner died in 1714. It represents a very early use of the Park's current name 'Woodchester' - it would continue to be called Spring Park for over a century after Wantner's mention. The reference to 'the Rideings' is a very rare mention of a field marked on the 1782 map (towards the top right hand corner) of the Park. In this field is marked a feature labelled 'The Round Seat' and this was possibly the site from where the extensive views were made possible. The Rideings and The Round Seat are not marked on later maps, nor do guides make any reference to this location. However,

- the site is still an exhilarating location on a summer evening. For further information on The Round Seat refer to Oliver Bradbury, 'A Perambulation of Woodchester Park', *The Gloucestershire Gardens & Landscape Trust Newsletter*, No. 19, December 1997, p. 7.
- 2 6 February, pp. 284-8.
- 3 *The Buildings of England-Gloucestershire, The Cotswolds*, Penguin, 1986, pp. 478-8.
- 4 N. M. Herbert (ed.), *Victoria County History of Gloucestershire*, Vol. XI, Oxford University Press, 1976, p. 296.
- 5 Verey, p. 389.
- 6 Private collection.
- 7 1825-27, plate facing p. 38. J. N. Brewer, *Delineations of Gloucestershire*,
- 8 I suggest 1840s as William Leigh purchased the estate in 1845 (Verey, p. 486) and the focus of his attentions appears to have been the Gothic-revival mansion and Dominican Priory, and not the ornamental upkeep of the landscape park. D. P. Sullivan writes in *The House of the Holy Spirit*, Gloucestershire Earth Mysteries, 1992, p. 31, that, 'Leigh planned to stock the five lakes with fish and between the second and third lake he planned to build large kennels, in the Gothic style, for his stag-hounds, as he intended to stock the Park with deer'.
- 9 Gloucestershire Record Office (GRO); D1011 P8.
- 10 GRO; D1011 P11.
- 11 1924 OS.
- 12 M. Hill, Gloucestershire Studies, appendix 4, 1995.
- 13 There are the remains of a semi-formal garden known as the 'Italian Gardens' near the present mansion. They were first depicted on the 1838 Tithe Map in the GRO. For a descriptive list of the Park's individual features refer to Oliver Bradbury, 'A Perambulation of Woodchester Park', *The Gloucestershire Gardens & Landscape Trust Newsletter*, No. 19, December 1997 & Oliver Bradbury, 'The Tower, Woodchester Park, Glos', *Follies - The International Magazine for Follies, Grottoes & Landscape Buildings*, Winter 1996, p. 3.
- 14 Sale particulars, 1986, National Monument Record, Swindon, Wilts. Supposedly, both, Frederick, Prince of Wales and King George III stayed at The Tower.
- 15 It is referred to in footnote six in Nicholas Kingsley's *The Country Houses of Gloucestershire*, Volume 2, Phillimore, 1992, p. 231; 'Spyers' plan shows the earlier, more formal garden with a straight canal.' Spyers was Brown's assistant.
- 16 Bryant, *Map of Gloucestershire*.
- 17 Dorothy Stroud, *Capability Brown*, Faber & Faber, 1950, pp. 198 & 245.
- 18 Correspondence to the author, 1 October 1994.
- 19 Roger Turner, *Capability Brown*, Weidenfield & Nicholson, 1985, p. 193.
- 20 British Architectural Library Drawings Collection K2/25/1-3.
- 21 Jane Brown, *The Art and Architecture of English Gardens*, Weidenfield & Nicholson, p. 234.
- 21 Letter dated 23 January 1809, (Lit: M/8; 40), Huntingdon Library and G. Carter, P. Goode & K. Laurie, *Humphry Repton*, 1982, p. 153.
- 23 This connection was first highlighted by Pierre de la Ruffiniere du Prey in *Sir John Soane*, V&A, 1985, p. 58.
- 24 Lot 80.
- 25 Correspondence; 15 September 1995.
- 26 This suggestion was made by John Harris to the author; 1/9/95. It was also made by Marcus Binney (*ex inf.* John and Eileen Harris) on p. 53 of his article 'Relief in Stone', *Landscape*, no. 7, April 1988.
- 27 Aged from six and a half to eight during this period.
- 28 29 January 1884. I am grateful to Miss Sheila Dennison for bringing this correspondence to my attention.
- 29 14 February 1884.
- 30 20 June 1884. The lakes were the principal feature of the Park. The Victorian photograph reproduced elsewhere in this article confirms the presence of lilies at this time. Jarrett makes a very rare mention of the Regency boat-house (perhaps by one of the Reptons), which until recently was derelict, but is now restored»
- 31 31 July 1884. Dagmar appears to be the dog and Grimes perhaps a manservant. It is a rare reference to The Tower, Woodchester's only folly, which was a 'Summer House' according to the 1830 OS map.
- 32 25 September 1884.
- 33 10 October 1884.
- 34 23 October 1884. A possible reference to the eighteenth-century kitchen gardens.
- 35 6 November 1884.
- 36 5 December 1884.
- 37 22 January 1885.
- 38 5 February 1885.
- 39 19 February 1885.
- 40 23 April 1885.
- 41 3 December 1885.
- 42 Oliver Bradbury, 'A Forgotten Speech At Woodchester Park, Gloucestershire', *Evelyn Waugh Newsletter And Studies*, (State University of New York), vol. 32, no. 2, Autumn, 1998.